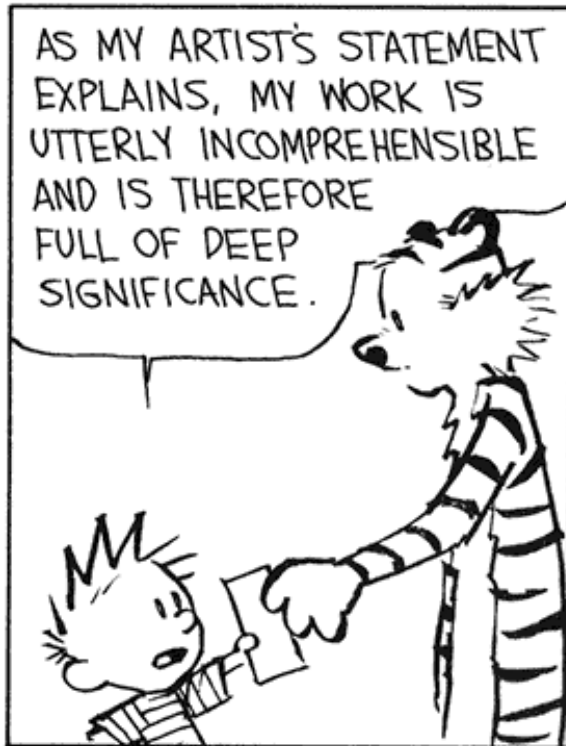


Examples of Artists Statements:



Calvin & Hobbes on artist statements.
Cartoon by Bill Watterson, July 15, 1995

ChatGPT

(Prompt: "write me an example of an artist statement if you were a sculptor influenced by science")

Artist Statement: Exploring the Confluence of Sculpture and Science

As a sculptor deeply influenced by the world of science, my artistic journey is a passionate exploration of the profound connections between the physical universe and the realm of creativity. My work is a testament to the idea that art and science are not disparate entities but rather kindred spirits, both driven by the innate human curiosity to understand and express the mysteries of existence.

My fascination with the intricate structures and patterns found in the natural world serves as a wellspring of inspiration. From the fractal intricacies of a seashell to the mathematical beauty of a snowflake, I draw from the wealth of complexity that science reveals. In my sculptures, I aim to capture these marvels, translating them into tangible forms that evoke wonder and contemplation.

The interplay of materials and forces is central to my creative process. I collaborate with the inherent properties of materials, allowing them to guide and shape the final expression of my ideas. Just as scientists experiment to unveil the secrets of the universe, I experiment with the physical properties of materials to unlock their artistic potential. Whether it's the malleability of clay, the rigidity of metal, or the transparency of glass, each material presents unique challenges and opportunities, mirroring the diverse elements of scientific exploration.

My sculptures often blur the boundaries between art and science, inviting viewers to engage in a dialogue about the beauty of both disciplines. Through my work, I hope to spark curiosity and inspire a deeper appreciation for the intricate symphony of the natural world. It is my belief that by fusing art and science, we can enrich our understanding of the universe and foster a profound connection between the intellectual and emotional dimensions of human experience.

In a world where art and science are often viewed as separate realms, I invite you to embark on a journey with me, where the two converge in harmonious exploration. Through my sculptures, I aim to celebrate the beauty of scientific discovery and awaken a sense of wonder that transcends the boundaries of disciplines, reminding us all that art and science are both vibrant expressions of our shared human quest for understanding and inspiration. (ChatGPT)

ChatGPT

(Prompt: "refine [above] to 3 paragraphs please")

Artist Statement: Exploring the Confluence of Sculpture and Science

My sculptural practice is a profound exploration of the intricate relationship between art and science. Rooted in a deep fascination with the natural world, I strive to bridge the gap between these seemingly disparate realms, revealing their intrinsic connection. Nature's complex structures and patterns, as unveiled by scientific inquiry, serve as the wellspring of my inspiration. From the mesmerizing fractal intricacies of seashells to the mathematical elegance of snowflakes, I seek to capture and translate these wonders into tangible forms that beckon viewers to contemplate the beauty of both art and science.

At the heart of my creative process lies a dynamic partnership with materials and forces. In this symbiotic dance, I collaborate with the inherent properties of materials, allowing them to guide and shape my artistic vision. My sculptures emerge as a result of experimentation, much like the scientific method, as I harness the physical qualities of materials such as clay, metal, and glass to unlock their artistic potential. This process embodies the essence of scientific exploration, emphasizing observation, hypothesis, and discovery.

Through my art, I endeavor to blur the boundaries that often separate art and science, inviting viewers to participate in a dialogue about the inherent beauty of both disciplines. I aspire to spark curiosity and foster a deeper appreciation for the enchanting intricacies of the natural world. By merging art and science, I aim to enrich our collective understanding of the universe,

nurturing a profound connection between the intellectual and emotional facets of human existence. My sculptures celebrate the beauty of scientific inquiry and beckon us to rekindle a sense of wonder that transcends disciplinary confines, reminding us that art and science are intertwined expressions of our shared human quest for insight and inspiration. (ChatGPT)

ChatGPT

(Prompt: "please write a two-paragraph artist statement as a sculptor that is influenced by science, human behavior and humor")

Artist Statement: Sculpting Science, Human Behavior, and Humor

My sculptural journey is an amalgamation of influences, merging the realms of science, human behavior, and humor into a dynamic exploration of the human condition. In my work, I find inspiration in the intricate web of interactions that define our species. From the microcosms of individual idiosyncrasies to the macrocosms of societal trends, my sculptures dissect and reinterpret these facets of human existence with a playful and satirical edge. Influenced by the principles of psychology, sociology, and the quirks of cognitive science, my pieces serve as both mirrors and lenses, reflecting the absurdities and complexities of human behavior while inviting viewers to engage with humor as a conduit for deeper contemplation.

At the core of my creative process is a fascination with the natural world's underlying order and chaos. Drawing from scientific principles, I employ a wide array of materials and techniques to craft sculptures that embody the duality of our existence. These creations often juxtapose the rigid with the fluid, the predictable with the capricious, mirroring the intricate dance between science and human unpredictability. Through humor-infused sculptures, I endeavor to bridge the intellectual and emotional realms, providing viewers with an opportunity to reconsider their own experiences and assumptions, and to find a shared laughter that transcends the boundaries of science and art. (ChatGPT)

My self-written, most recent artist statement:

It is always difficult to state what I do as an artist. Perhaps that is because what I do as an artist varies so much from day to day, year to year. Like many contemporary artists, I don't pull inspiration from any one place, or even half a dozen places, at any given time. Influence, inspiration, interest, obsession, experience; they seem to come at me from all directions all the time and I use what they leave me with to make my work. Often it is academic; sometimes I respond intellectually in my work to politics or cultural issues. Often it is emotional; personal experiences drive me to make work, although this work is rarely obvious, those personal emotional responses tend to obfuscate themselves. But I can say a few things with certainty: I am a student of human behavior, I can't stop watching people; what they do, how they act, what they wear, and how they hold themselves. I fancy myself an amateur scientist, I am constantly amazed at how things work; the complexity of systems, the elegance in the universe, and the interactions between invisible forces. I like to build with my hands, there is something

very familiar and comfortable in making. The preparation, the hard work, and the tactility of materials all speak to an amazement of the working of the world. Ultimately the way that these all synthesize to create memory and the effect that has on how we celebrate and memorialize our shared history is at the center of my work.

Grandma Moses, painter

I paint from the top down. From the sky, then the mountains, then the hills, then the houses, then the cattle, and then the people. I look out the window sometimes to seek the color of the shadows and the different greens in the trees, but when I get ready to paint I just close my eyes and imagine a scene. I'll get an inspiration and start painting; then I'll forget everything, everything except how things used to be and how to paint it so people will know how we used to live.

Pete McCutchen, photographer

"I decontextualize. Then, I reconstruct. Looking past the obvious, close observation and engagement of the subject is my process. The challenge is to see beyond the distraction of the conspicuous to capture its unique self. Some of my subjects are quite beautiful, others less so. My goal is to inspire those who see my work to look more carefully at the world around them, to discover beauty in unusual places."

Andy Yoder, sculptor

Many people take great comfort in the bathroom towels being the same color as the soap, toilet paper, and tiles. It means there is a connection between them, and an environment of order. Home is a place not only of comfort, but of control. This sense of order, in whatever form it takes, acts as a shield against the unpredictability and lurking chaos of the outside world. My work is an examination of the different forms this shield takes, and the thinking that lies behind it. I use domestic objects as the common denominators of our personal environment. Altering them is a way of questioning the attitudes, fears and unwritten rules which have formed that environment and our behavior within it.

Jackson Pollack, painter

I want to express my feelings rather than illustrate them. It doesn't matter how the paint is put on, as long as something is said. On the floor, I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. When I'm painting, I'm not aware of what I'm doing. It's only after a get-acquainted

period that I see what I've been about. I've no fears about making changes for the painting has a life of its own.

Louise Bourgeois, sculptor, about the work *Spider* (1996)

I've drawn my whole life. My parents were in the tapestry restoration business, and as a young girl, I would draw in the missing parts of the tapestry that needed to be re-woven. My ability to draw made me indispensable to my parents. I came from a family of repairers. The spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it. 'The Spider' is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver. . . Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. So, spiders are helpful and protective, just like my mother.

Faith Ringgold, painter

I'm not presumptuous enough to feel that people are going to feel what I have in mind, so I tell a story, you know, let them read something, that doesn't change, that as I have said it, you know, so that's the way I feel about the viewer, the viewer has a mind of their own and eyes of their own and they're going to see it their way, I just hope they look.

Arthur Cohen, painter

It's easier to admire your shoes
when you hold them in your hands.
It's hard to be a hero
when you trip over your Helmut Langs.
It's hard to be a rock star
when you're not in a band.
It's hard to be the avenger
when you see only mirrors on the other end.

Hans Haacke, sculptor

The concept of "systems" is widely used in the natural and social sciences and especially in various complex technologies. Possibly it was Jack Burnham, an artist and writer, who first suggested the term (not to be confused with 'systematic') for the visual arts. By its use, he was trying to distinguish certain three-dimensional situations which, misleadingly, have been labelled as "sculpture".

A system is most generally defined as a grouping of elements subject to a common plan and purpose. These elements or components interact so as to arrive at a joint goal. To separate the elements would be to destroy the system. Outside the context of the whole, the elements serve no function. Naturally these prerequisites are also true of every good painting, sculpture, building or similarly complex but static visual entity. The original use of the term in the natural sciences is valuable for understanding the behaviours of physically interdependent processes. It explained phenomena of constant change, recycling and equilibrium. Therefore, I believe there are sound reasons for reserving the term "system" for certain non-static "sculptures", since only in this category does a transfer of energy, material or information occur.

Painters, and sculptors of static works, are anxious to prevent their works from being influenced by time and environmental conditions. Patina is not looked for as a record of the bronzes' response to atmospheric exposure nor is the darkening and crackle of paintings desirable in order to demonstrate their reaction to environmental conditions. Although physical changes take place, the intention of these artists is to make something that alters as little as possible. Equally, the viewer hopes to see the work as it appeared immediately after its execution.

Works, however, have been produced with the explicit intention of having their components physically communicate with each other and the whole communicate physically with the environment. It is this type of work which cannot be classified as "sculpture", whereas it can be described appropriately as a "system".

The physical self-sufficiency of such a system has a decisive effect on the viewer's relationship to the work, due to its hitherto unknown independence from his mental involvement. His role might be reduced to being the source of physical energy in works conceived for viewer participation. In these, his actions -- pulling, pushing, turning, etc. -- are part of the programme. Or his mere presence might be sufficient. However, there are systems which function properly even when the viewer is not present at all, i.e., their programme operates absolutely independently of any contribution on the part of the viewer.

Whether the viewer's physical participation is required or not, the system's programme is not affected by his knowledge, past experience, the mechanics of perceptual psychology, his emotions or degree of involvement. In the past, a sculpture or painting had meaning only at the grace of the viewer. His projections into a piece of marble or a canvas with particular configurations provided the programme and made them significant. Without his emotional and intellectual reactions, the material remained nothing but stone and fabric. The system's programme, on the other hand, is absolutely independent of the viewer's mental participation. It remains autonomous -- aloof from the viewer. As a tree's programme is not touched by the emotions of lovers in its shadow, so the system's programme is untouched by the viewer's feelings and thoughts. The viewer becomes a witness rather than a resounding instrument striving for empathy.

Naturally, also a system releases a gulf of subjective projections in the viewer. These projections, however, can be measured relative to the system's actual programme. Compared to traditional

sculpture, it has become a partner of the viewer rather than being subjected to his whims. A system is not imagined; it is real.

Louise Bourgeois, sculptor

An artist's words are always to be taken cautiously. The finished work is often a stranger to, and sometimes very much at odds with what the artist felt, or wished to express when he began.

Stapleton Kearns, painter

I want to paint good pictures and get paid well to do it.

Cindy Sherman, photographer

I want that choked up feeling in your throat which maybe comes from despair or teary-eyed sentimentality: conveying intangible emotions.

A photograph should transcend itself, the image, its medium, in order to have its own presence.

These are pictures of emotions personified, entirely of themselves with their own presence – not of me. The issue of identity of the model is no more interesting than the possible symbolism of any other detail.

When I prepare each character I have to consider what I'm working against; that people are going to look under the make-up and wigs for that common denominator; the recognisable. I'm trying to make other people recognise something of themselves rather than me.

I have this enormous fear of being misunderstood, of people thinking the photos are about me, that I'm really vain and narcissistic. Then sometimes I wonder how it is I'm fooling so many people, I'm doing one of the most stupid things in the world which I can't even explain, dressing up like a child and posing in front of the camera trying to make beautiful pictures. And people seem to fall for it. (My instincts tell me it must not be very challenging then.)
